



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

1359 Cartwright Street  
Granville Island  
Vancouver BC V6H 3R7  
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# Newsletter

June 1999

GORDON HUTCHENS

CONTRASTS

*The rustic and refined intertwined*

I tend to work in several different directions simultaneously. In this exhibition I have pieces of three different types that interrelate in very interesting ways for me.

About half of the work is woodfired, relying primarily on the interaction of the natural wood ash and volatile alkaline vapours flowing through the kiln caressing and bonding with the raw clay surfaces. By using a number of different types of clays and slips along with careful placement in the kiln, a great variety of natural, sensual and rustic surfaces result. I find that these have an incredible warmth and call out to be touched. There is something about that gentle blush of colour and sheen that shades a natural curve or undulation on the pot that seems so flesh-like. On some pieces the earthy beige, peach and terra cotta reds are complemented with traditional shino, oribe and tenmoku glazes. These pots are fired in my Denman Island Tozan anagama built with Yukio Yamamoto and Les Beardsley.

Along with these simple rustic pots are ones that appear more sophisticated. In contrast to the ancient and low-tech woodfired is the crystalline glazed porcelain employing a refined porcelain that I mix with a kaolin from the Cornwall area of England. The glazes require an exact mixture of ingredients and a complex, precise firing schedule. I sometimes use a computer-programmed kiln for these



firings. The result is a beautiful, organic, natural crystal formation emerging from the glaze. This is an unplanned pattern, different and unexpected each firing. The zinc silicate crystals grow over a number of hours at around 2000 degrees Fahrenheit (1100 degrees C). I use different metallic oxides for colour: copper, cobalt, titanium, nickel, manganese and silver. The subtle copper red/rose and purple colours are fired in a gas kiln in heavy reduction. These crystalline glazes are very controlled and technical in their preparation but the result has a feeling of spontaneity and natural form.

Please see HUTCHENS page 3

## CORNER CHAIR



Our thanks this time to all those who participated in our busy **Made of Clay** weekend. Particular thanks are due to Ron Feicht who has done an outstanding job of organizing **Made of Clay**; he has earned a well-deserved rest before embarking on our fall sale. Customer turnout for this year's show was lower than estimated but those that came were treated to a very good show; I think it was the best overall work yet. I will get on my hobbyhorse again to say I would like to see individual potters prominently identify themselves and/or their studios. People can buy anonymous crafts just about anywhere but I am convinced buyers, especially the elusive non-tourist local client, place a higher value on a personal connection with the artist.

## GUILD NEWS

### GUILD OFFICE

The office and meeting room are slowly being transformed as a result of Shawn Klein's planning, perseverance and elbow grease. Our new office assistant has been busy this last month making sense of chaos, and she is winning! As the meeting room/resource area is organized, we can then focus on the office itself, which involves moving the copier out and moving in a second desk. The library will be housed in a 'new' bookcase, courtesy of Mudslinger Clay Studios. We also adopted two other bookcases; we could only have done this with the serendipitous chance of Keith and Celia Rice-Jones dropping by at the right time with their trailer empty after unloading their booth at **Made of Clay**. The other shelving will be put to good use in the office; soon we may be able to see the entire carpet again!

Please see **MADE OF CLAY BOOK SALES** page 6 and **TOO GOOD FOR THE SHARD PILE** page 8.

Thanks also to the Raku team, Ronda Green, Ande Axelrod, Ronna Ander, Andrea Richmond, Dona Nabata, Debra Sloan and especially Frank Turco who at one point during the Sunday morning monsoon was up to his ankles in water. Frank and Debra were alone for most of Sunday. Thanks again to Dave Dobie of Greenbarn for the donation of clay. Everyone's efforts are greatly appreciated.

There was a fairly good turnout of members for our AGM, which was short and sweet. Our Potters Guild Education Scholarship was awarded to Denean Chadsey who is a senior student at Robert Bateman Secondary School in Abbotsford. Denean's work showed a remarkable achievement for a young person and we hope she will have a bright future in the arts. Congratulations Denean! Thanks to Les and Maureen Beardsley for showing their slides and videos and telling us their story of building the Tozan kiln.

I want to follow up briefly on what Jane Matthews had to say in her column last month about open theme shows in the Gallery of BC Ceramics. We are rethinking this idea, and discussing our options for the future because these shows have not been successful in attracting enough participation. Individual artists are increasingly requesting to show in the Gallery and demand for one-person shows is growing. This is all very good but we would still like to have organized group exhibitions. We are thinking that instead of open shows we should have occasional small juried or

curated ones with a focus on a single theme. These shows could also be sent to other small public galleries around the Province. This approach relieves us of the pressure and expense of organizing larger shows for other institutions when we do not always know that we will get sufficient response to our call for entry.

Once our Gallery renovation is complete we will have a first class space for small exhibits, perfect for ceramics. The new area will be more visually separated from the shop than it is now and will be a fine little gallery. Our mandate as an organization is to promote ceramics in British Columbia and to show the best work created in the Province. We feel our exhibit space is a good place to do precisely this and particularly because we as ceramic artists will have total control of what happens and not be at the mercy of other institutions.

Ron Vallis

President

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## GORDON HUTCHENS

### HUTCHENS from page 1

Another series of pieces have an elusive velvety lustrous surface. These porcelain or white stoneware pots are finished with a slip glaze containing about 40 percent local clay from my property on Denman Island fired at cone 10 reduction then painted with gold chloride accents and refired. In these pots I try to capture a feeling of timelessness, both ancient and modern and very touchable.

I'm very attracted to variable glazes where subtle differences in the action of the flame can make a dramatic difference in the character of the glaze, where the fire tells the story. I get excited by the power of heat; the way fire brings about the transformation; the metamorphosis of elements I've combined into something new.

For me the most important thing is finding balance, not just physical balance, but the balance between control and spontaneity, traditional and contemporary, technique and inspiration.

As potters, we help the earth to recreate itself in beautiful ways that capture a bit of our essence in the process.

*Gordon Hutchens*

Twenty-five years ago, Gordon Hutchens opened his studio on Denman Island where he shows sculptural and functional works utilizing a broad range of techniques. It is on a wooded 19-acre lot, a source for both inspiration and materials, and is only five minutes from the ferry landing.

Gordon's work is well known for the depth and diversity of glazes and the strength and refinement of his forms. He formulates and blends all his own clay bodies using clays from across North America as well as local materials for slips and glazes. The exception is when he prepares porcelain, he uses a kaolin from England. Digging clay from his property, he prepares an earthenware body or creates oil spot and metallic luster glazes. Seaweed from the nearby beach is used in salt/sagger firings and local wood ash is another major glaze ingredient.

At the age of 14, Gordon first became intrigued with pottery in Japan where he observed the revered position of pottery in that culture. He felt, "this is truly a noble profession."

Gordon received an honours degree in Fine Arts from the University of Illinois majoring in Ceramics. Three semesters of glaze and clay chemistry combined with working as the ceramic laboratory assistant gave him an unusually strong technical background.

He has had 25 single exhibitions and over 70 group shows across Canada and United States with three major exhibitions in Japan. Articles about him and by him have been published in various ceramic magazines and books. A recent video about his work titled *Variations on Raku* is available in select stores. His works are in the Bronfman Family's Claridge Collection as well as in Ottawa at the Canadian Museum of Civilization.

Gordon's works are available through the Gallery of BC Ceramics on Granville Island or at his studio, open daily 10:00 - 17:00, Monday through Saturday. During the off season months, it is best to phone 250-335-2409 to make an appointment. More information about his current work can be found on his website: [www.mars.ark.com/~hutchens](http://www.mars.ark.com/~hutchens)

Works using the following techniques are on view in his studio.

**Salt Glaze Stoneware** is a technique originating in Medieval Europe. When the firing reaches a temperature of 2300 degrees F, salt or soda ash is thrown in the kiln. The sodium combines with the vitrified clay to form an orange-peel textured glaze with colours from the natural clay or coloured clay slips.

**Raku** is a technique originating in Japan during the sixteenth century and is closely linked to the Zen Buddhism and tea ceremony. In its North American variation, the pieces are removed from the kiln at the peak of the firing while the glazes are still molten and then placed in a sealed container with straw and sawdust to cool. This smoky atmosphere combines with copper and silver in Gordon's glazes creating lustrous and iridescent surfaces. To help withstand the tremendous heat shock, the clay is made very porous. Consequently raku pots and containers are not suitable for holding water.

**Crystalline Glazed Porcelain** is a technique that Gordon has been developing for nine years and is now bringing into production. This complicated technique emulates the natural formation of crystals in rock cooling deep in the earth, though the patterns create many other natural images. The glaze, containing a high percentage of zinc along with metallic colorants such as titanium, copper, cobalt, nickel, silver and gold, grows natural, spontaneous crystal patterns impossible to duplicate.

**Reduction Fired Earthenware** is a low temperature firing related to the French Art Nouveau ceramics of the late 1800's. The glaze has some of the depth and complexity of highfired ware combined with rich colours and lustrous surfaces available at lower temperatures. This is an area where pottery is closely related to alchemy both aesthetically and historically.

**Cover image:** woodfired stoneware with natural wood ash surface



**CONTRASTS**  
*the rustic and  
refined  
intertwined*

**GORDON HUTCHENS**

June 5 - July 1, 1999

*meet the artist at the opening*

Saturday June 5  
14:00 - 16:00

Gallery of BC Ceramics  
1359 Cartwright Street  
Granville Island  
Vancouver, BC V6H 3R7  
604-669-5645  
open daily 10:30 - 17:30

## GALLERY NEWS

### SEMI-ANNUAL SPRING JURY

The Gallery of BC Ceramics spring jury session was held in early May. This was a very busy session with 18 submissions; four were accepted into the Gallery. We are pleased to introduce Lynda Jones, Lewis Krzyckowski, Rachelle Chinnery, and Neil McBriar as new artists to the Gallery of BC Ceramics. Lynda Jones, who lives in Falkland, works with burnished, incised and smoke-fired vessels; her surfaces are rich with the patterns of the leaves with which the vessels are fired. Lewis Krzyckowski, living in North Vancouver, submitted both his bright, funky slip-trailed functional earthenware pieces, and his line of beautiful crystalline glazed vases, two methods and techniques previously unavailable in the Gallery. Rachelle Chinnery, from Vancouver, creates intri-

cately hand-carved surfaces on her functional work that are glazed in a soft white matte finish. Neil McBriar, living in Silverton in the Slocan Valley after moving west from his native roots in New Brunswick, captures the colour variations of summer crops in the farmer's fields on his functional earthenware forms. We are excited to be bringing the work of these four potters into the Gallery. Welcome!

### GALLERY SALES

Sales for the month of April showed a marginal increase of 1% above our target, yet fell short of last year's April sales by 2.9%. This relatively strong month has had a positive impact on sales to date this year, bringing the Gallery to within 1.4% of last year's figures, although total sales are still down from the projected figure by 2.9% overall. To mid May, Gallery sales have not shown any strong signs of reaching our target for this month either; the tremendous amount of rain so far this month has to have had an impact. The Gallery did start the month with a strong sales' weekend during the **Made of Clay** exhibition and sale dates but has not stayed at that level.

An advertisement was placed in the May 6 Vancouver Sun's Queue section and in a Granville Island pullout feature; the pullout feature is anticipated to have a longer than usual shelf life since it lists the year's events for the Granville Island 20th Anniversary. Other new advertising opportunities are being explored as a means to reach our local market more effectively.

### GALLERY EXHIBITIONS

The Gallery of BC Ceramics recently celebrated the opening of Tessa Windt's exhibition *coming undone*. Tessa was the winner of last year's **Jumpstart Scholarship**, and this exhibit is the result of her year's work exploring surfaces of her ceramic sculptures at Emily Carr Institute of Art and Design. Her exhibit will continue

until June 3, followed by Gordon Hutchen's work. Gordon's opening reception is on Saturday, June 5 between 2:00-4:00 PM.

Sheila Morrisette, a Potters Guild of BC member from North Vancouver, has offered to volunteer her time for the opening receptions. She will help me with purchasing and preparing the food as well as hosting the event. Sheila will be an integral part of planning and holding openings in the future and I am thrilled to have her input and assistance. Welcome!

### CALL FOR ENTRY

The deadline for submitting proposals for Gallery exhibitions in 2000 is July 31, 1999. Application guidelines and entry forms are available at the Gallery of BC Ceramics or let us know if you would like a copy mailed. The application is to include 6-10 slides of your work, a paragraph describing your planned exhibition, a current resume/cv, and an artist's statement. The jury also asks that you indicate your three top choices of months in which to hold your exhibit.

Jane Matthews  
General Manager

### EXHIBITION SCHEDULE 1999

June 5-July 1

*Gordon Hutchens*

July 3-August 5

*Laurie Rolland*

August 7-September 2

*Deb Taylor*

September 4-October 7

*Kathryn O'Regan*

October 9-November 4

*Suzy Birstein*

November 6-December 1

*Terry Ryals*

December 3-January 2

*Stems and Steins: Guild Group*

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## PROFILES

### RACHELLE CHINNERY



Handbuilding and altering clay gave rise to a new line of thrown and carved work for Rachelle Chinnery. The work is cone 6 oxidation stoneware (B-Mix 5) with a satin-matte glaze. She throws and then individually carves each piece with the smallest Kemper triangle tool available. After trying several white clays, she found the B-Mix the most stable carving clay; it doesn't tear, crumble or leave a grainy trail in the wake of the carving tool. She uses cone 6 stoneware instead of cone 10 purely for lower hydro costs.

Her preferred shapes are shallow bowls with wide rims for maximum carving surface or bottles and honey pots. Incorporated into the form of the honey pot is the clay drizzler. Its handle matches in form and texture the knob of the pot which is usually a stem-like twist. The honey end of the drizzler is simply a continual twist in the clay; only the upper end is glazed. When firing, these pieces are placed upright in the hollows of kiln furniture.

From an aesthetic perspective, the pieces have a highly organic feel. The white glaze is reminiscent of alabaster and the carving exposes a meticulous, even obsessive, work process. She uses a pattern found on rippled sand in low-tide pools or on the surface of windswept water. It is also found in bird feathers, ferns and in microscopic elements of nature. The repeat patterns found in nature are Rachelle's main influence in both her thrown and handbuilt works.

Rachelle is in the Guild's recent book *Made of Clay: Ceramics of British Columbia* and she participated in the last *Made of Clay* exhibition and sale. Her works are available at the Gallery of BC Ceramics, Granville Island, 1359 Cartwright Street, open daily 10:30 - 17:30.



photographs by Ken Mayer

*PROFILES* is a new section to feature potters, their ideas, techniques and experiences. Rachelle Chinnery and Joseph Mihalik agreed to be the first participants. This opportunity is open to everyone. If you wish to be included please contact the editor, Letia Richardson, at 604-922-3306 or call the Guild office.

## MADE OF CLAY

April 30 & May 1-2

This event is now history. Exhibitors, members and the attendees have cited it as an artistic success. Unfortunately, we failed to meet targeted attendance levels and sales were below expectations.

The post-show questionnaire handed out to the 23 exhibitors excluding me were, with one exception, all completed and returned. Thank you for the great feedback. The comments have been categorized and will be discussed in our next director's meeting. A detailed report will be presented in our next newsletter.

Many people made this show a memorable success. I wish to thank firstly all the exhibitors. The quality of their displays and the diversity of ceramic expression

was impressive. Those who assisted in the setup merit special mention: Darrel Hancock who is an electrical, construction and organizational whiz, Rona Hatherall, Neil Wilson, Lewis Kryczkowski, Ernie Watkins, and Derrick Hoffman who also furnished the lively music. John Cloutier, as ever, provided a tasty salmon dinner on Saturday evening. Pat Schendell and the Fraser Valley Potters Guild provided well-attended demonstrations of throwing and handbuilding techniques.

The event was a qualified success for the Guild. The majority of exhibitors experienced revenue that was below expectation but nonetheless most received a reasonable return. As one respondent stated on

her questionnaire, "expectation levels should be high." Overwhelmingly, the reaction was that the camaraderie was an added bonus.

In my article in the May newsletter announcing our show at the Roundhouse on November 19-21, there was one typographical error that may have been confusing. It reads, "The Performance Centre usually functions as a live theatre; the stage and stepped seating are remarkable." The word should have been "removable" rather than "remarkable." I wish to assure everyone that the floor is flat, level and the layout should be conducive to a fine show.

*Ron Feicht* Director



## MADE OF CLAY BOOK SALES

We now have up-to-date sales figures to the end of March. Please see the graph to the right.

The book sales in the Gallery of BC Ceramics were very close to target in April, selling 24 of the targeted 25 retail copies, and exceeding our wholesale target with 16 copies sold. Douglas and McIntyre sold 63 copies in March, but we have not received their report for April. While book sales were slower than hoped at the **Made Of Clay** exhibition and sale, 12 copies were sold, with an additional 10 copies purchased at wholesale; these figures of course will be included in the sales for May.

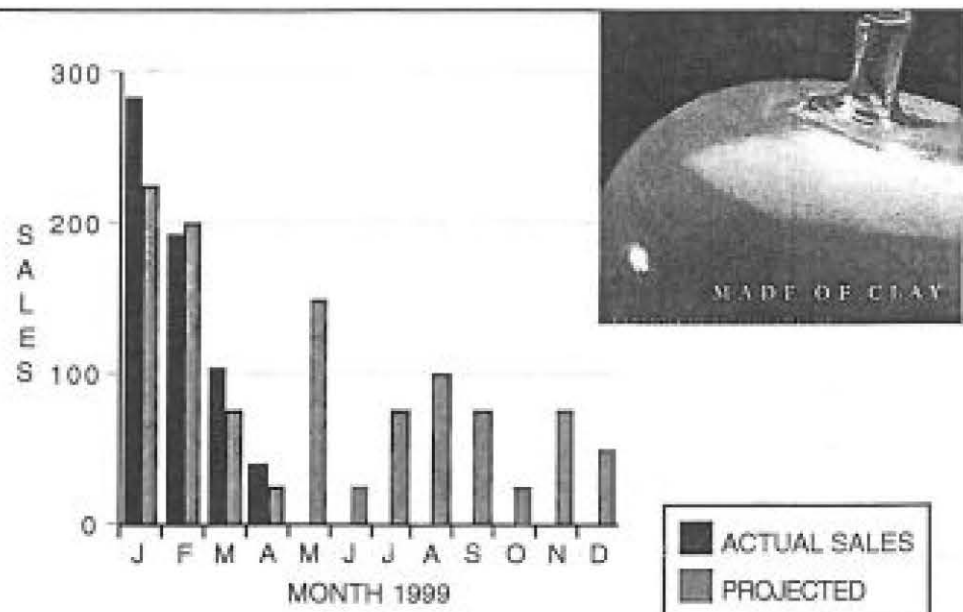
We are about to receive the first payment from Douglas & McIntyre for the 283 books they sold December through February. At the same time, the Guild will send Douglas & McIntyre the final payment for printing. The net

effect will be a payment of just under \$10,000 bringing our line of credit to about \$20,000, towards which all future sales will be funneled.

Marketing of the book is an ongoing process. Recently Linda Doherty initi-

ated plans for the book to be carried by a distributor in the United States, an untapped market. More details will be forthcoming.

*Jane Matthews*  
General Manager



April does not include sales from Douglas & McIntyre

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## MEMBERSHIP

The **Potters Guild of British Columbia** is a non-profit society dedicated to fostering excellence in ceramics. It does this by

- supporting the work and aspirations of studio potters
- enhancing knowledge on the history, technology and artistry of ceramics
- identifying and encouraging new talent
- promoting awareness and appreciation of ceramic arts to a broader audience

To further its mission, the Guild

- sponsors and arranges exhibitions
- organizes workshops and seminars
- manages a library of books and tapes for members
- produces a monthly newsletter
- coordinates annual sales
- operates the Gallery of BC Ceramics

A volunteer board of directors, elected from the general membership leads the Potters Guild of British Columbia. The membership includes potters and clay artists, teachers, students, libraries, other guilds and interested organizations from around the province, Canada and United States. Members are welcome to contribute ideas, energy and expertise through their involvement with committees and to assist the Guild in its public awareness by volunteering at various events.

### MEMBERSHIP BENEFITS

- receipt of the Potters Guild of BC newsletter, published ten times a year
- participation in annual events and sales
- juried exhibition opportunities
- education through workshops, meetings and *how do they do that?* evenings
- special members' rate for selected workshops
- scholarships
- resource centre and members lounge with library and video lending
- juried opportunity to display work for sale in the Gallery of BC Ceramics
- may apply for monthly exhibits.
- unjuried *artist of the month* display in the Gallery open to all Guild members
- commissions and referrals
- special member discount for purchases in the Gallery (excluding publications)
- preferred rates for life insurance with Westbury Life Insurance Company
- voting privileges at the annual general meeting

*A note to all those who have become new members or have renewed after March 1999 when a membership list was mailed out to current members: the updated membership list, including all changes, will be mailed to you before the end of June.*

*To all other members, please make the following changes to your membership list.*

### RENEWALS

Stephen Cooke

Maggie Ferguson Dumais

Paul Mathieu with a new address: 36 West 10th Avenue, Vancouver, BC V5Y 1R6

*Thank you for your renewals.*

### WELCOME NEW MEMBERS

Susanne Kuhnholz, 4447 W. 16th Avenue, Vancouver, BC V6R 3E7 604/222-2074

Juanita Popoff, 1143 Princess Avenue, Victoria, BC V8T 1L2 250/388-7985

Alison Tang, 7088 Blackjack Drive, Lantzville, BC V0R 2H0 250/390-0859

### MEMBERS QUESTIONNAIRE

#### RESULTS

The March/April newsletter included a questionnaire for the membership. The preliminary returns indicate:

- 53% work as potters fulltime
- 28% part-time
- 8% recreational

and the remainder described themselves in one of the following categories: instructor, sculptor, mixed media and arts coordinator.

*If you have not completed your questionnaire, it is not too late. Please do it today and send to the Guild office, attention Communications Committee.*

## CALL FOR ENTRIES

### Deadline: June 15, 1999

**Small in Nature** July 5-30. First international open exhibition for miniaturists; open to all artists and crafts people from around the world. Works must be original; size max: 12 inches (length + width) including frame or mounting; i.e. 4 x 4 x 4 inches or 4 x 8 inches. Works due June 30 ready for installation; include biography and artist statement. All works must be for sale at 25% commission. Submit 5 pieces to The Peoples Gallery, 133 MacMillan Street, Parksville, B.C., V9P 2H5, 250-248-8185

### Deadline: June 21, 1999

**Absolute Teapot Show** July 3-August 29. Submit 3 slides max and entry fee: \$15. Non-functional/functional, handbuilt, any size or material. Must exhibit imagination, soul, and craftsmanship and be available for sale in the Gallery at 50% commission. Juried. SASE to Parham Gallery 2847 S Armacost, L.A., CA 90064

### Deadline: unknown

**Coombs Country Arts and Crafts Fair** July 16-18. Allan Armstrong 250-390-2387 or email: <lcrimp@island.net>

### Deadline: July 31, 1999

**Gallery of BC Ceramics exhibitions 2000** Submit completed application form, 6-10 slides of work, a paragraph describing planned exhibition, resume/cv and artist's statement. Application form available at Gallery, 1359 Cartwright Street, Granville Island or phone 640-669-5645; see page 4 **CALL FOR ENTRY** for more details.

### CLAYTEK POTTERY STUDIOS

ClayTek Studios is accepting ceramics from talented artists for sale at their new retail space. Lynne at ClayTek Studios, 620 Millbank 604-872-8830.

### TOO GOOD FOR THE SHARD PILE

The Gallery of BC Ceramics are having a sale of seconds Wednesday, June 2. This is part of an ongoing Guild fundraising project. Please donate your seconds, those items that you can't quite throw away. Every two to three months when enough works have been collected, the Gallery of BC Ceramics will have a sale.

## UNIVERSITY OF ALBERTA CERAMICS DEPT CLOSURE

Dear Fellow Potters

We, the students and friends of the Ceramics Division of the Fine Arts Program of the Faculty of Extension, would like to convey our concerns over the recent announcement to terminate the University of Alberta Ceramics Program [existing for 35 years] and re-allocate the studio space as a computer software facility....

Its reputation for excellence in the promotion of the ceramic arts is international, exemplified by the worldwide participation of potters in the **Fireworks** symposia held over the last six years.... To the broader art community this studio and its programs have provided a focal point... for the potters of Alberta. It contains some of the finest facilities for the ceramic arts in Western Canada....

It is, in our opinion, highly improper to contemplate, plan, and summarily execute a proposal for the destruction of a program which has for so long served the University and the community with such prominence, if not distinction....

Sincerely,

Students and Friends of the Ceramics Division, April 30, 1999

Enzien Kufeld <enzien@telusplanet.net>



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## AROUND THE PROVINCE

### NANAIMO

#### Tozan

Donna Beardsley is rebuilding the Tozan website. If you have a home page or favourite site let her know; she will add links to compatible clayart sites. She also wants suggestions on what else should be included to keep the page current and exciting. Please email your ideas to Donna <doubled@pacificcoast.net>

If you want to receive the Tozan newsletter electronically, contact Gari Whelon email: <whelon@mail.island.net>

### PARKSVILLE

#### Arrowsmith Potters Guild

The Guild is hosting four workshops. June 5 and 6 with Chandler Swayne; June 26 and 27 Randy Brodnax; August 29 Kit Cornell and September 25 and 26 Liz Willowby. See workshop listing for more details.

### DUNCAN

New Gallery is located at Whippletree Junction, forty-five km north of Victoria on the TransCanada and three km south of Duncan.

It has a must see collection of fine pottery by local, BC, and Canadian artists/craftsmen including works by: Graeme Allemeersch, John Eden, Jim Etzkorn, Lori Lautermilch, Harry Poliak, Sandra Millott, Glenys Marshall Inman, Lois Romanow, Paul Rozman, Terry Ryals.

For information contact Paul & Lori Rozman - Lautermilch <mntopottery@bc.sympatico.ca>

### KOREA OSAN

July 5-19, Kim Yong Moon Workshop  
Kim Yong Moon of the PJ Kilns near Osan, Korea leads a workshop in making pottery, salt firings, open firings and onggi kiln making at his studio plus takes participants on tours to nearby museums and ceramic facilities. July 5-19, 1999. Fee: \$600, includes food, lodging, materials and admission fees to museums. PJ Kiln, Kual-3 Dong 442, Osan City, Kyonggi DO, 447-140, Korea or tel: 82-339-374-1336 or fax: 82-339-374-1774

### MISSION

**Painters in a Potters Garden** show and sale, Friday, June 18, 12:00-20:00 and Saturday and Sunday, June 19 and 20, 10:00-17:00. The exhibition and sale are in a lavish English country retreat featuring a variety of different media including pottery by Jo Priestley and works by Leslie Dycke, Wendy Lewington Coulter, Inge Bessman Norris, Cheryl Fortier-Campbell, Jill Gannon, Lynn Pajunen and Celine McClintock. 333140 Richards Avenue, Mission, BC V2V 5X4. Tel: Jo Priestley: 604-826-3482.

### BELLA COOLA

July 3-10 Cob buildings are beautiful, affordable and ecologically friendly. Learn the basics of building your own earthen home using a mixture of clay, sand and straw. Fee: \$525 includes all meals. Down to Earth Building Bee, Ian Marcuse, 604-253-6281 or visit the website: [www.alternatives.com/cob-building](http://www.alternatives.com/cob-building)

### CARIBOO

L Lloyd in the Cariboo cites many different activities for potters in the Cariboo. For more information, email: <llloyd@cariboo.bc.ca>

Workshops in **WELLS** in the last newsletter from the Cariboo: Great courses are offered this summer at Island Mountain School of Arts in Wells. One is a handbuilding workshop with Claire Kujundzic, plus Art History, Beginner Drawing, Silkscreen Printing, Felting on Textile and Creative Writing plus there are

## OUT OF THE PROVINCE

### MEXICO SAN MIGUEL DE ALLENDE Workshop/Art/Language December 2-17

Handbuilding, low-temperature firings, Spanish and art with Denys James. Fee: \$1550-1750 includes return airfare from Vancouver, accommodation, meals, tuition and materials. Deposit \$100. Denys James, 182 Welbury Drive, Salt Spring Island, B C V8K 2L8, tel or fax: 250-537-4906 or email: <denys\_james@hotmail.com>

children's classes at the same time that include potting, Creative Arts, Drawing & Watercolour, Theatre and Dance. The courses run from July 29-August 1 or Session 2: August 3-6.

### CASTLEGAR FIRE IN THE HEART Pamela Nagley Stevenson

Kootenay Gallery of Art History and Science, Castlegar  
*excerpts from a review last fall in the West Kootenay Weekender written by Theresa Negrieff and provided by potter Margo Maclaren*

Her exhibit is a collection especially notable. All of the pieces are united by a common source of inspiration; the poetry of Rumi, a sufi mystic of the 13th century and other mystic poets....

The initial impression as you walk into the west gallery displaying Pamela's work is one of radiance; the room is draped with rich glowing fabrics and ribbons and the golden orange of the pots and chalices burns with the intensity of fire....

The process of woodfiring was used in the finishing of all of the vessels included in **Fire in the Heart** and plays a principal role in the artist's ability to palpably express Rumi's poetry. All the vessels haven been coloured and singed by the flames that surrounded them in the firing....

Pamela has been working as a studio potter for twenty-five years. She makes her home in the Slocan Valley and is a ceramics instructor at the Kootenay School of the Arts....

### MEXICO OAXACA

#### Workshop/Excursion/Language/Art January 20-February 8, 2000

Ceramic workshop, art courses, Spanish instruction, visit pottery village, adobe wood kiln firing. Homestay with Mexican family. Fee: \$1750-1950 includes airfare from Vancouver, accommodation, tuition, materials. Deposit: \$100. Denys James, 182 Welbury Drive, Salt Spring Island, B C V8K 2L8, tel or fax: 250-537-4906 or email: <denys\_james@hotmail.com>

## ESTHER SHIMAZU

### Life-size Figurative Clay Construction and Assemblage Course/Workshop/Lecture

American figurative ceramic sculptor Esther Shimazu from Hawaii is teaching a three-week course at Emily Carr Institute of Art and Design from July 5 to 23. During that time she prepares parts and sections for life-size figurative sculptures, usually female nudes and highly expressive dogs. In the two-day workshop, 10:00 to 16:00 on July 17 and 18, she explains and demonstrates how she constructs and assembles her work. She completes her presentation with a slide lecture on her work and a discussion of figurative ceramic works.

This three-part educational event promises to be a very informative and exciting. More details in the next newsletter but phone now to reserve a place in the workshop and/or course.

Registration and information: two-day workshop: ECIAD Continuing Studies 604-844-3810 or three-week course ECIAD Student Services 604-844-3899.

## NEW KILN FACILITY

19:00 Thursday June 3

Shadbolt Centre for the Arts Burnaby announces the official opening and ribbon cutting for their expanded kiln facility and the adult visual art display. This is a special event celebrating the Shadbolt Centre's Second Annual Festival of the Arts. Everyone is welcome for a tour featuring information on the new equipment, including the 60 cubic foot down-draft car kiln, plus new soda and raku kilns. Refreshments served in the Atrium.

### CLAYTEK POTTERY STUDIOS

#### INTRODUCTORY DROP-IN SPECIAL!!

Until further notice receive 3 two-hour drop-in sessions, no membership required, basic working knowledge of ceramics needed. Come play in clay! ClayTek Pottery Studios, 620 Millbank 604-872-8830

## TECHNO TIPS

### How to release a lid from its base

Sometimes a lid stubbornly sticks to the base (not when the glaze runs down). Usually a tap with a wooden handle of a hammer releases it. If not, try to heat it with a bensonite torch, something that everybody should have, and then tap it. For me, it always works.

*Joseph Milhalik,  
MJ Ceramics,  
West Vancouver*

For dark crackle lines on your clear crackle raku pieces, use alfalfa hay. This material produces a much thicker and more penetrating smoke than newspaper or sawdust. For best results, allow the hot piece to cool in open air, until you hear the glaze crackling, before you place it in the reduction container.

*Cary Crim, Columbia, MO*

*Ceramic Monthly, May, 1999*

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## WORKSHOPS

Note the new listings this month from the **Nanaimo Pottery Co-Op**. With approximately 45 members, they work closely with Tozan Cultural Society on workshops and fundraising. At least two sales are organized annually and they participate in the Arrowsmith Pottery Guild and Courtney group workshops. See their workshops below on June 26, August 21 and 29, and September 25.

June 5-6 Sat & Sun *Creating Depth and Texture on Oxidation Surfaces* **Chandler Swayne** who works in cone 6 porcelain; in Parksville. Fee: \$55. Arrowsmith Potters Guild, Lois Romanow 250-245-0243

June 21-24 Mon-Thurs 10:00-16:00 *Philosophy, Aesthetics, and Ergonomics of Wheelwork* **Les Manning**. Develop a personal identity in wheel throwing; achieve safer, healthier physical work practices. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Fee: \$331.70. Tel: 604-291-6864

June 26 and 27 Sat & Sun **Randy Brodnax**. On Saturday, Texan raku artist Brodnax demonstrates his work with slides and lecture at Malaspina College, Bldg 320, Room 105 (Choral Room). Fee: \$30. On Sunday, there is a hands-on raku firing at Tozan, Malaspina College. Max: 25. Fee: \$35 or for both days: \$65. Nanaimo Pottery Co-Op and Arrowsmith Potters Guild, tel: Anita Lawrence 250-722-2037

July 10/11 and 17/18 Saturdays/Sundays 10:00-16:00 *Raku* **John Cloutier**. Two sessions of making and two of firing in Centre's new raku kiln. Handbuilding techniques, glaze methods and recipes, slide presentation and assistance firing. For all levels of expertise. Fee: \$139.10. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864

July 12-16 Mon-Fri 10:00-16:00 *Form and Imagery in Coloured Clays* **Vince Pitelka**. Exploring many uses and techniques for coloured clays in handbuilt and thrown forms; beginners or advanced. Fee: \$326.35. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864



July 12 Mon & Wed 5 sessions 19:00-22:00 *Casting and Mold-Making Intensive* **Bruce Van Slyke**. Two-part mold making from modelling clay to creating mold and casting. Fee: \$123.05. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864



July 19-23 Mon-Fri *Pattern and Imagery in Coloured Clay* **Vince Pitelka** in Bellingham, Wash. Michael McDowell <mmpots@memes.com> or website: www2.memes.com/mmpots

July 24 Sat 10:00-16:00 *Photo Images on Clay* **Andrew Wong**. Fee: \$45. Shuswap Summer School, Shuswap District Arts Council, Box 1181, Salmon Arm, BC V1E 4P3. Tel: 250-832-6807

July 26-30 Mon-Fri *Ancient Clay* **Vince Pitelka** in Bellingham, Wash. M. McDowell; see information above.

July 26-30 Mon-Fri 10:00-16:00 daily *Mold Making for Sculpture* **Phillip Todd**. Fee: \$215. Summer School, Shuswap District Arts Council, Box 1181, Salmon Arm, BC V1E 4P3. Tel: 250-832-6807

August 2-6 Mon-Fri *Ordering Chaos: Pots of Purpose from Greenware Molds* **Vince Pitelka and Dannon Rhudy** in Bellingham, Washington. M. McDowell. See July 19-23 workshop.

August 21 & 22 Sat & Sun **Carol Michaelson** demonstrates her technique of handbuilt and thrown forms and uses of ash glazes in oxidation. She discusses cooperative studios in Ontario and marketing strategies. Fee: \$65. Registration deadline: June 10. Nanaimo Pottery Co-Op and Arrowsmith Potters Guild, tel: Lois Romanow 250-245-024

August 29 Sun *Manifesting Your Clay Imagination* **Kit Cornell**. Extend your throwing skills at Belan Park Pottery Room. Fee: \$35. Nanaimo Pottery Co-Op, tel: Lois Romanow: 250-245-0243

September 25 & 26 Sat & Sun *Improve Your Teapots* **Liz Willowby**. Select clay for a later firing in Lois' cone 10 gas kiln. Max: 12. Fee: \$65. Nanaimo Pottery Co-Op and Arrowsmith Pottery Guild, tel: Lois Romanow 250-245-0243.

## SUMMER SCHOOLS

### SUMMER ART INSTITUTE ALBERTA COLLEGE OF ART & DESIGN

July 5-9 Mon-Fri *Throwing and Altering Forms: cone 6 and soda firings* **Julia Galloway**. Pottery design for daily and specialized uses in home; integration of form and surface; wheel throwing and handbuilt techniques. Fee: \$450 plus supplies: \$30.

July 19-23 Mon-Fri *Experimental Figurative Clay Sculpture* **Trudy Golley**. Using paperclay and paperplaster molds create abstract and symbolic figurative sculpture in unconventional ways. Fee: \$450 plus supplies: \$30.

ACAD, 1497 - 14 Ave NW, Calgary, Alberta, T2N 4R3, tel: 403-284-7640 or email: <summer.art@acad.ab.ca>

### EMMA LAKE WORKSHOPS UNIVERSITY OF SASKATCHEWAN

July 11-16 Sun-Fri *Raku* **Don Chester**. Glazing, firing and various options of post-firing reduction; types and styles of kilns, materials and reduction containers. Experience required in handbuilding or wheel throwing. Fee: \$180 plus materials, meals and accommodation. Extension Division, Kirk Hall, 117 Science Place, University of Saskatchewan, Saskatoon, SK, S7N 5C8, tel: 306-966-5539 or fax: 306-966-5567

### METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

July 5-July 16 2 weeks, Mon-Fri *Glaze and Colour* **Robin Hopper**

July 5-July 16 2 weeks, Mon-Fri *Throwing* **Don Sprague**

July 5-9 Mon-Fri *Tiles* **Patrick Crabb**

July 5-9 Mon-Fri *Ceramic Surface Design* **Randy Brodnax**

July 10-12 Sat-Mon *Raku: Common Nails/Uncommon Objects* **Bill Ray Mangham**

July 10-12 Sat-Mon *Painterly Terra Cotta Pots* **Jan Edwards**

July 12-16 Mon-Fri *Firing Techniques* **Randy Brodnax**

October 2-3 Sat & Sun **Susy Siegele and Michael Haley** demonstrate *neriage* or *millefiori*. See their website: www.coloredclay.com Fee: \$100 includes lunches

Metchosin International Summer School of the Arts, Lester B Pearson College of the Pacific, 650 Pearson College Drive, Victoria BC. Contact: Meira Mathison 250-391-2420 or 1-800-667-3122 or fax 250-391-2412 or email: <missa@pearson-college.uwc.ca>



### FOR SALE

**Brent SRC slabroller**, compact size: 29 x 50 inches on legs, including extra set of new cables, \$750. Tel: Susan Hirst 250-656-9399 (Sidney)

**Gas kiln** 6 burners \$1500; **4 motorized kickwheels**, \$200-\$100. Tel: Marguerite Tjaden 250-546-6870

**Kickwheel**, \$150 obo. Tel: Jennifer Rivka 604-871-9788 between 9:00-17:00

**Bluebird Pug Mill**, \$475 obo. Tel: Sue Hara 250-385-9029

**Electric kiln**, switch operated, Cress model, \$500 obo, interior 15 x 15 x 15 inches. Tel: 604-936-6180

### BUSINESS FOR SALE

**Pottery Studio / Retail Gift Shop** on Main Street in beautiful downtown Squamish, same block as train station, must sell, \$12,000. Tel: Cindy 604-892-2225 or cell: 604-880-5598

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### FREE STUDIO & DISPLAY SPACE

The space is available on a temporary but possibly long term basis in the Cosmo Plaza, a new shopping mall in Richmond. Information: Gord Ellis 1-800-449-8507

### WANTED

Ball mill and jaw crusher. Tel: 604-941-0906

### EMPLOYMENT

#### UN/UNDEREMPLOYED ARTISTS

Increase your access to available paid work and expand your self-employment options, within and outside the arts, by participating in SEARCH, an employment assistance program for cultural workers. Vancouver Alliance, 604-681-3535, ext: 3210

### NEWSLETTER SUBMISSIONS DEADLINES

July/August	Wednesday, June 9
September	Wednesday, Aug 11
October	Friday, Sept 10
November/December	Wednesday, Oct 13

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### POTTERS GUILD OF BC NEWSLETTER

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- The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the second Wednesday of a month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

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